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WOULD YOU BELIEVE ME IF I SAID I DIDN'T NEED YOU

A Thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts at Virginia Commonwealth University.

By

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BFA, Tyler School of Art, Temple University, 2003

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:

Virginia Commonwealth University
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Finally I would like to thank Richard Roth for his unflinching support for all the graduate students.

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Abstract

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By Andrew Kozlowski, MFA

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This thesis is an attempt to expand upon the ideas that permeate the practice of art making that has developed over the past two years. Art criticism, theory, history, and practice are used to give definition to the boundaries of my ever-shifting body of work. Focusing on the elusive nature of communication in both public and private spheres, these projects range from installation and sculptural work, to web projects, photography, and drawing.

Language Based Works

“Art sometimes begins and ends with questions.” (Kaprow p.xxvii)

“Now as art becomes less art, it takes on philosophy’s early role as critique of life...Philosophy will become steadily more impotent in its search for verbal knowledge so long as it fails to recognize its own findings: that only a small fraction of the words we use are precise in meaning; and only a smaller proportion of these contain meanings in which we are vitally interested.” (Kaprow p.82)

“Trout sat back and thought about the conversation. He shaped it into a story, which he never got around to writing until he was an old, old man. It was about a planet where the language kept turning into pure music, because the creatures there were so enchanted by the sounds. Words became musical notes. Sentences became melodies. They were useless as conveyors of information, because nobody knew or cared what the meanings of words were anymore.

So leaders in the government and commerce, in order to function, had to invent new and much uglier vocabularies and sentence structures all the time, which would resist being transmuted to music.” (Vonnegut p.113)

Starting in 2005 language became a dominant force in the creation of my work.

Following a presidential election where the control of language, (the ability to define words) held immense sway over public opinion, the malleability of definitions became an engaging artistic exercise. Words associated with differing political identities, and the polarizing effect of this kind of labeling began to permeate my thinking. Making art that

deftly weaves sensitive political and cultural ideas while remaining aesthetically engaging is a difficult proposition. I looked to artworks such as Felix Gonzalez Torres' billboards of unmade beds and his stacks of candies as evidence that art can be infused with personal and cultural statements while remaining aesthetically engaging. Torres' process is one of subtlety and nuance, where in the message is well crafted within the choice and placement of his materials. Nam June Paik, whose works often comment upon culture through the use of culture, as in his wonderfully disorienting video walls, became another artist (among many others) whose influence became paramount. Utilizing a medium familiar to most viewers (television) he turns the gaze of the public on itself, creating not a moralizing statement, but a mirror or lens which reflects the culture back. I was attracted to artists who were unafraid to comment on their culture and their world with the work they made. In addition to issues of content I began to experiment more with what mediums I choose to employ, allowing the idea to govern a choice of materials rather than forcing ideas through any particular medium.

Using phrases linked to the overtly Christian influenced and infused culture which had been the focus of the 2004 election I began a series of work which questioned the use and the ownership of these words. Religion, morals, and ethics had been, and continue to be, pared down to black and white point-by-point manifestos, allowing for no maneuvering of definition. The rationality of tolerance, thought, and contemplation were seen in the national debate as enemies to the protection of America and its interests.

In After Theory, Terry Eagleton states that, "Fundamentalists are basically fetishists. For Sigmund Freud, a fetish is whatever you use to plug some ominous gap; and

the unnerving vacancy which fundamentalists hasten to fill is simply the fuzzy, rough-textured, open-ended nature of human existence. It is non-being which fundamentalists fear most. And what they plug it with is dogma.” (Eagleton p.208)

It was this dogma of uncertainty that consumed 2004 and after that lead me to question the ownership and meaning of the phrases “Hallelujah” and “THEEND”. These notions of redemption and judgment exist throughout art history both separately and conjoined as the Glory of God and His impending judgment of humanity. The 2004 election also served to finally weld together post 9-11 patriotism with Christianity, splitting the country into a color coded red and blue map where red represented the believers and blue the damned.

“The fundamentalist, of course, is not necessarily evil. But he reaches for his watertight principals because he feels an abyss of non-being yawning beneath his feet.” (Eagleton p.219) In the current conflict being fought by the United States and the Middle East, factions controlling both sides use religion as a launching pad for a faulty and fanatical reasoning that has taken the lives of millions.

With a focused and simple approach I responded to the current political crisis by making work that presented language in a direct and legible manner with few, if any extraneous details. “THEND” (fig 1), is an example of a very graphic and highly visible text. The phrase, meant to be meditated on, as with all language is meaningless without a corresponding definition. “THEND” is further modified by its medium. As a blueprint it suggests preparation, but also calculation, order and a predetermined fate. Its text is

confused further, as it points not only to the end (whatever that may be) but also its genesis, how it will be built.

In “Hallelujah, THEEND” (fig 2, 3) the two phrases are combined to form an installation. The viewer is confronted with a wall size projection of the words “THEEND”; this projection serves as a frame through which a fragmented animation of painted landscape scenery passes by. When carefully studied it becomes clear that bits and pieces of Romantic Landscape painting compose the sequence of images in the video animation. As the viewer moves about the space he triggers a motion sensor that illuminates two spotlights whose extension cords are fixed to the wall spelling the word “Hallelujah”. Trapped between two opposing forces, Hallelujah and The End, the viewer is caught between all there is and all there could be. “We are a not-yet rather than a now. Our life is one of desire, which hollows our existence to the core.” (Eagleton p.209) “Hallelujah, THEEND” places the viewer in the work, so much so that their presence is needed to activate a portion of the installation. As with “THEEND” the economy of visual elements that compose the installation provide an open-ended experience of contemplation as the viewer is caught between two extremes. “Hallelujah, THEEND” places the viewer in a purgatorial space, never giving into either the celebration of God or the guaranteed repercussions of apocalypse.

The use of language increased simplicity in the work. The viewer relies not strictly on visual information, but rather a combination of linguistic definition combined with visual references. “Join Us” (fig 4.) is emblematic of this combination. A group of flags that define both visual space and text, presents a simple command, join us. The drawing is

not about command, but question. Stressing the binary system inherent in American politics “Join Us” is both extremely simple in its construction yet complex in its reception.

While the definitions of such phrases as “hallelujah” and “the end” were bound to evoke questions of belief, these phrases were not so malleable as to completely change their meaning. “This Land is My Land” (fig. 5, 6) is an ongoing collaborative effort begun in 2006. It consists of an open ended edition of commercially printed marking flags reading either “yours” or “mine” which are placed accordingly by the participant’s definitions of personal or public property. Acting to devalue itself as an object, the flag becomes unimportant until it is placed, which adds to its value as signifier and to the supposed value of property, dividing the world into more and more parcels of land.

The simplicity of the words allows for extremely difficult situations of semantics. Though the “mine” flags are meant to describe personal property what role do they take when read by a passing viewer? As the ownership of the flag changes between the person who placed it and those who experience it so do the meanings of “yours” and “mine”.

Manifest destiny is still occurring today, as if the expansion of America into the west was a rehearsal for current administration’s tactics. In the Middle East, America seems less concerned with colonization of a territory as much as control of a quickly depleting natural resource. Just as when the phrase was coined in the early 19th century, manifest destiny today is a destiny of ideas, morals, and righteousness. The victor in the 2007 version is the one who can communicate his or her ideas the most effectively regardless of truth.

Communication of the Individual/ MySpace as a Medium

“In a subtle way, this loss of public space occurs contemporaneously with the loss of private space. The one is no longer a spectacle, the other no longer a secret...All functions abolished in a single dimension, that of communication. That’s the ecstasy of communication. All secrets, spaces and scenes in a single dimension of information. That’s obscenity.”. (Baudriallard, p.130-131).

“Contemporary art, which tends to “think” in multimedia, intermedia, overlays, fusions, and hybridizations, more closely parallels modern mental life than we have realized. Its judgments, therefore, may be accurate. Art may soon become a meaningless word. In its place, “communications programming” would be a more imaginative label, attesting to our new jargon, our technological and managerial fantasies, and our pervasive electronic contact with one another.” (Kaprow p.83)

“But that's what makes all this interesting. Web 2.0 is a massive social experiment, and like any experiment worth trying, it could fail. There's no road map for how an organism that's not a bacterium lives and works together on this planet in numbers in excess of 6 billion. But 2006 gave us some ideas. This is an opportunity to build a new kind of international understanding, not politician to politician, great man to great man, but citizen to citizen, person to person. It's a chance for people to look at a computer screen and really, genuinely wonder who's out there looking back at them. Go on. Tell us you're not just a little bit curious.” (Grossman)

The social networking site MySpace.com hosts millions of user profiles as does Blogspot.com, and Flickr.com, some in groups but many as individuals reporting their opinions, stories and lives for anyone who might access them. Considering the current climate of observation one might wonder about the implications of thrusting oneself into

the void of communication, of making yourself available.

In 2006 I began to utilize MySpace.com as a source and medium for my ideas. The use of keyword searches allows for connection to and collaboration with (presumably) millions of other users. MySpace.com allows a projection of its users into the vastness of the Internet. By organizing profiles, users can tell readers who they wish to be, not necessarily who they are. This gap between user and reader, between real and imagined, allows access not by a physical connection, but by searching the language that others use to define themselves.

“From Myspace to Yours” is a collection of works derived from the search of the word “rejected” in the MySpace.com people search engine. From the profile named “these.conversations.kill.[i.was.sweetly.rejected.]”, access was granted to a clique of high school juniors in Michigan. Lists of friends, friends’ comments, music, and daily activities were available without the profile owner knowing who exactly is accessing their pages. “KaRaKaY”, one of the friends available, became the subject of a number of works.

The first piece of this series “KaRaKaY <3’s Friends Comments” (fig 7), an unbound book of 4” x 6” typed cards was composed from the fifty publically available friend’s comments. Faithfully recreated on a word processor, these cards, which act as an analog filing system for fleeting day to day exchanges, “KaRaKaY <3’s Friends Comments” represents a personal narrative composed entirely of postings by Kara’s MySpace.com friends, who include school friends and acquaintances only known from MySpace.com. While the majority of posts are insignificant, those of “would ya believe me if i said i didnt need ya” become the focal point of this exploration. As one experiences

the one sided exchange (the profile owner never posts to his/her own friend's comments) the relationship of the two falls apart as seen in the comment of 6/6/06 (see fig 8). This single post of desperation adds a human element to the experience, causing a chain reaction whereby other posts by the same author are tinged with guilt, and posts by other friends call into question the fidelity of Kara Kay (see fig 9)

This human quality is diminished by being communicated in such an obscene way. The absurdity of this exchange is not the content, it is the availability of it. Following the creation of "KaRaKaY <3's Friend's Comments" several other pieces were created in response (see fig 10 and 11). A series of plaques and a desk sign, personalized objects typically found in an office environment were created through the use of an online printing service. Again the plaques faithfully displayed the text and comments left by friends. Now sterilized, the comments become laughable commemorations of insignificant moments.

This initial experiment using the communicative nature of the Internet as a medium permitted me access to interaction outside my own realm of experience. By acting as an observer and translator the works are able to function without much intervention of the artist. MySpace.com and its millions of members became a source of readymade material, a collection of thoughts and ideas available from any of the public profiles available.

Using the web as a platform of observation allows me to present very specific personal information about someone to a viewer or reader without revealing much about the person being observed. KaRa KaY may as well be an entirely fictional character, playing the role of a 17 year old girl from Michigan. Reading KaRa KaY's MySpace

page, or her friends' comments does not really allow one to know her. However a simple search of MySpace.com confirms that there are dozens of identical profiles in the world. As human beings we project ourselves into the environment which surrounds us, testing to see if any echos reverberate back. This projection and reception tells us where to go to find like minded others, we are looking to find ourselves in the profile pages of other people. While this may lead to making friends, it may also lead to a crisis of identity, where in one's self-understanding is ultimately shaped by the look that most closely resembles what one wishes, not what he or she truly is.

Known as a website for social networking, MySpace.com holds the profiles of millions of users, all of whom create a profile which serves as their "face" on the internet. However for those with no network, MySpace.com can be experienced as an extremely isolating place. The works associated with "Lonely" (figs 12-13) are all derived from a search of the word "lonely" under the people tab of the MySpace.com search engine.

Over 400 results for "Lonely" were collected as screen captures. The search excluded bands, instead focusing on individual profiles. The profiles were gathered, saved, and analysed for data. Many of the profiles were extremely similar in nature, where the user only provided basic information, most often including their sex, age, location, relationship status, astrological sign and if they wanted to have children or not. Using the information gathered, graphs and charts were created, as well as an animation featuring all the profiles. Using this research one more "Lonely" profile was created from the averaging of these findings. "The Average Lonely Person" on MySpace.com (fig 14) , a 24 year old, male, capricorn, was added as a profile in March of 2007. To date only two

other people have contacted this profile with requests to be added as friends, both were deemed spam. Average Lonely Person has sent out numerous requests for other “lonely” profiles to add him as a friend, but none have reciprocated, most of these profiles are thought to be abandoned.

Collaboration

“Postmodernism is about art’s dispersal, its plurality, by which I certainly do not mean pluralism. Pluralism is, as we know, that fantasy that art is free, free of other discourses, institutions, free, above all, of history....Against this pluralism of originals, I want to speak of the plurality of copies.” (Crimp p .91)

“...photography is not practiced by most people as an art. It is mainly a social rite, a defense against anxiety, and a tool of power.” (Sontag p.8)

The translatative process of Internet searching which turns language into images and vice-versa has become another useful tool for creating works. Coupled with the searchable indexes of community websites like MySpace.com and Flickr.com, language can be utilized to corral a group of images from disparate sources. This action of sampling from other users accounts and profiles is akin to early postmodern work by photographers like Sherrie Levine and Richard Prince whose practice involved the appropriation and recontextualization of existing photographs. Rather than commenting strictly on photography, works like “Sunset, America” and “VN8TY” serve to comment on the abundance of imagery and how that imagery is described, or “tagged”.

“Sunset, America” uses language to create a picture of America as it is seen by a vast group of individuals. The two minute video, which is composed of 3,500 images tagged with the words “Sunset” and “America” by users on Flickr.com, covers a wide spectrum of imagery unavailable without the aid of this community forum. Animated at 30 frames per second and looped, the piece is both disorienting and sublime. This choice of speed allows the photographs to function no longer as specific individual images, but as a

collective grouping. The text present in the title of the work, “sunset” and “America” was deliberately chosen for conceptual reasons. Though it was unknown to me just what would be found by searching these words, it was their combined definition which would shape the final video. Both formally and conceptually the words “sunset” and “America” link the photographic sources together. The phrase conjures the contemplation of facing the transition from the end of one day into the darkness of night, the sun which appears in bursts during the video suggests explosions.

The piece, “VN8TY”, which has taken various forms including book, digital printout and projected slideshow is a collection of photographs of vanity license plates found in Virginia. In 2006 the Commonwealth of Virginia had over 700,000 vanity plates, about one out of every ten cars. The current collection of approximately 250 plates was taken over a few days and continues to be expanded. Taken quickly without much attention to composition save for legibility, the photographs suggest a performative aspect, hinting that the action of collection is real, and therefore the plates themselves are not fictional. Unlike bumper stickers which often serve to inform the reader of the owner’s faith, politics or intelligent offspring, vanity plates often tell something far more personal as their nature as identifiers requires them to remain singular. This collection serves to represent an underlying social need to present oneself to his or her society. Not unlike social networking websites they cross the boundaries of public and private. Though their content is often personal, their form is inherently public, and highly visible.

“Wonderful World” is a collection of videos found on YouTube.com, which make use of the haunting and beautiful tune “What a Wonderful World” by Louis Armstrong.

Various arrangements of the song (as performed by Louis Armstrong, the Ramones, and Nick Cave among others) are paired with still image slide shows and video whose content ranges from sincere montages derived from the lyrical content to jarring Anti-War propaganda whose pictures of extreme violence are juxtaposed with the poetic bittersweet melody of the song.

As a collection of videos “Wonderful World” became an extension of early works such as “Hallelujah, THEEND”, the melody and visuals often trapping the viewer between two opposing forces, as both happiness and despair are present in the collection. This compilation pulls its attitude from a much broader sampling of content creators than just a single artist, allowing me to step even further away from the role of “innovator” or “producer”. This distance allows for a more encompassing and engaging work as it brings together multiple attitudes that provide a texture of both individuality and collective response.

I began to classify “Sunset, America”, “VN8TY”, and “Wonderful World” as collaborations because the source material had been created by other people. Rather than groups coming together to create a work though, the artist acts as the filter, and the work as the act of collection. Disparate sources are brought together to form cohesive bodies which can then be dissected and analyzed. These works are created through a dispersion of images, whose accessibility is a testament to the multiplicity inherent in the technology which creates them. This technology is becoming not just more important to the functioning of our day to day lives, but more integrated. This act of dispersion and dissection promotes a hard look into what exactly may or may not be a collective social attitude. When asked the question “What do you believe is true though you cannot prove it?”, physicist Carlo Rovelli provided two answers. His first was “I am convinced, but cannot prove, that time does not exist.” (Rovelli p.11) His second response was: “Finally I

am also convinced, but cannot prove, that we humans have an instinct to collaborate, and that we have rational reasons for collaborating. I am convinced that ultimately this rationality and this instinct of collaboration will prevail over the shortsighted egoistic and aggressive instinct that produces exploitation and war. Rationality and the instinct of collaboration have already given us large regions and long periods of peace and prosperity. Ultimately, they will lead us to a planet without countries, without wars, without patriotism, without religions, without poverty, where we will be able to share the world. Actually, maybe I am not sure I truly believe that I believe this, but I do want to believe that I believe this.” (Rovelli p.11-12)

THIS IS IT

“I’m interested in organic approaches towards making work, structures which move outward in different trajectories and yet share a connection. If I create a work which is intensely human, then maybe the next work I want to make is as far away from that as possible. It is a constantly evolving process of point and counterpoint.” (Aitken, p. 8)

“The pirate station eats infrequently. The pirate station loses interest in wordly things. The pirate station never calls. The pirate station imagines it can hear the music of the spheres and begins to totter down a long narrow corridor the color of purple, in which many dead friends beckon to it, but just when it is about to sleep its eternal sleep, the pirate station reconsiders, and remarks, haltingly, that it has work yet to do.” (Moody p.234)

Though information in and of itself is democratic, its dissemination and therefore its impact remains the property of those who can afford to spend the most capital on it. Though publishing is more affordable in the digital age, the increase of voices has caused a fracturing of information. The architecture of the Internet (and other points of access) is such that one is always thrust into the middle of the discussion. It is unclear how far back information goes, or how far forward, or even if information is valid or true. This fracture might account in part for the relativism of the current generation, the feeling that one cannot proceed in a linear fashion because one does not start at the beginning. It is hard to know where to add opinion to a subject when so many already exist.

Postmodernism has similarly fractured the artistic practice of many artists. The artist is constantly in a state of flux, often working in a seemingly non-linear fashion. It is

this state of fracture where I feel most comfortable. The plethora of ideas and approaches allows me the freedom to examine and study the world in any way imaginable. Despite this freedom, I see each piece or series as puncturing the continuous overlapping experiences I feel everyday in the world that I happen to inhabit. Though seemingly all information is available, it can hardly be absorbed in any linear fashion. Perhaps we all suffer now from a collective attention deficit disorder, with so many possible ways for us to destroy ourselves it is hard to focus attention or give priority to any one thing which means us the most harm.

Singularly the projects I choose to focus on are often eccentric questions which delve into contemporary culture and the way that people do and do not understand it on both a broad and individual level. I look at the way we started communicating, through sounds, then words, language, and written text and see the way that we continue this most basic of human practices in new ways, through television, the internet, and instant messaging. I am fascinated that the blog of an individual can relate to thousands of other blogs, both in content and style, how the messages of one MySpace.com page seem to tell us of who the owner is, and in reality not tell us anything at all about the author.

We have moved so far from early non-verbal forms of communication but what we say is still the same, “this is mine, that is yours”, “I love you” and “would you believe me if I said I didn’t need you?” are still the essence of our concerns. The language we continue to use is even changing to a more image based system with a broader comprehension. LOL! :) The new hieroglyphics are here.

The most liberating thing about making art is that it allows for a free space in

culture where any idea can be followed and executed according to any logic. The ability to question communication and interaction between humans as we continue to invent a new world is an essential part of understanding our impact upon each other. Within the context of art it has always been possible and necessary to create works which promote thought and provoke reaction.

“Since September 11, a number of anti-theoretical terms have been in vogue in the United States. They include ‘evil’, ‘freedom-loving’, ‘bad men’, ‘patriot’ and ‘anti-American’. These terms are anti- theoretical because they are invitations to shut down thought. Or indeed, in some cases, imperious commands to do so. They are well-thumbed tokens which serve in place of thought, automated reactions which make do for the labour of analysis. Such language is not necessarily mistaken in suggesting that some events are evil, or some men are bad, or that freedom is a capacity to be prized. It is just that the force of these terms is to suggest that there is absolutely no more to be said. Discussion must at all costs remain on the level of the ready tag, the moralistic outcry, the pious rejoinder, the shopworn phrase. Theory -- which means, in this context, the taxing business of trying to grasp what is actually going on – is unpatriotic.” (Eagleton p.223)

Automated Task

“Don’t be afraid to jump ahead. There are a few people who become more interesting the longer they stay on a single subject. But most people are like me, I find. The longer they talk about one subject, the duller they get. Make the subject of the next sentence different from the subject of the sentence you just put down... It is impossible to write meaningless sequences. In a sense the next thing always belongs.” (Hugo p.4)

“In Asian culture you could say that traditionally, through custom and ritual, one slows down deliberately just for the sake of slowing down. But in Western culture, we speed up to slow down. We seem to be living in an environment that erases its past with a flood of information in the present. Are we attempting to reach a state of nirvana through the over-saturation of information? Is there a point of neutrality, where perception becomes lucid and slow, where one has reached full capacity?” (Aitken p.21)

“Automated Task”, (fig 15, 16) consists of an installation of hand drawn graphs which cover a space from floor to ceiling that are accompanied by an office desk and computer, which plays a looping animation of the graphs. Some 800 graphs were created to fill the space, completely occupying the surface of its walls, offering an oppressive wallpaper of information. Each hand-made graph exists without titles, labels, or numbering systems; the graphs have no external reference of information to support their visual structure. They fill the space, bombarding the viewer with visual information that refuses to be deciphered. With the addition of the desk, chair, and computer the gallery space becomes a windowless office. While some visitors found the installation oppressive,

others found that the over-abundance of information lead them to a peaceful state of meditation.

“Automated Task” asks the same questions that previous projects had worked with. Questions of authenticity and originality are combined with an over saturation of information. Utilizing the artists’ hand as a tool for production both allows and denies the role of the artist in the work. Though all the graphs were done by hand, it does not matter whose hand it is that creates the work. In this case it happens to be the artist, but there is nothing about the drawings themselves that declares any necessary personal information. In fact the only information that seems to emanate from myself is the name plaque from the series “From MySpace to Yours” which sits upon the desk and simply asks the viewer “would you believe me if I said I didn’t need you?”

Figures

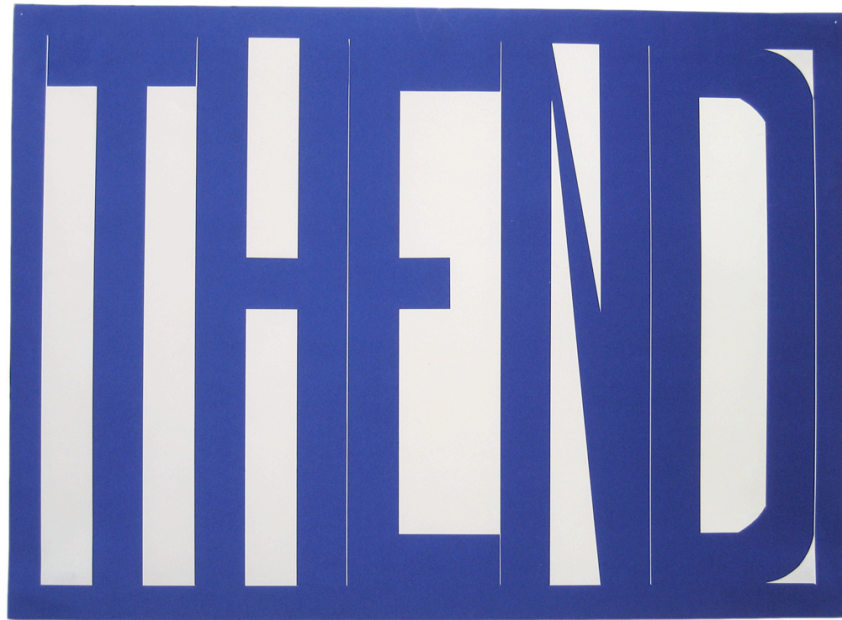


Fig 1. "THEEND", blueprint, 19"x26". 2006

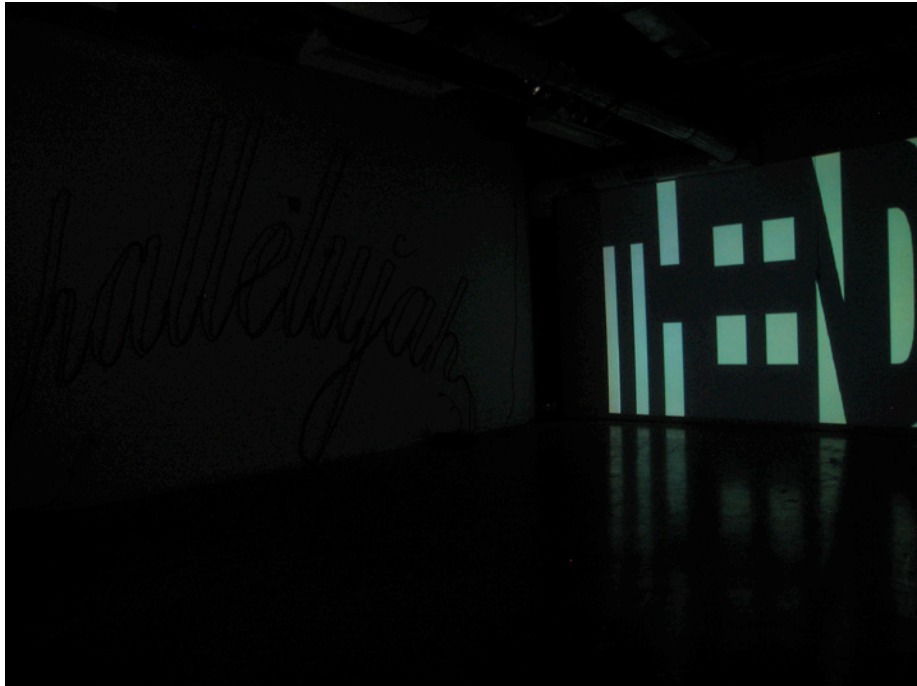


Fig 2. "Hallelujah, THEEND" extension cord, motion detector, lights, single channel video projection, dimensions variable, 2006



Fig 3. “Hallelujah, THEEND” extension cord, motion detector, lights, single channel video projection, dimensions variable, 2006



Fig. 4 “Join Us” gouache on paper, 12”x14” 2006



Fig 5, 6 “This Land is Your Land” submission by Kit Fritch, 2007

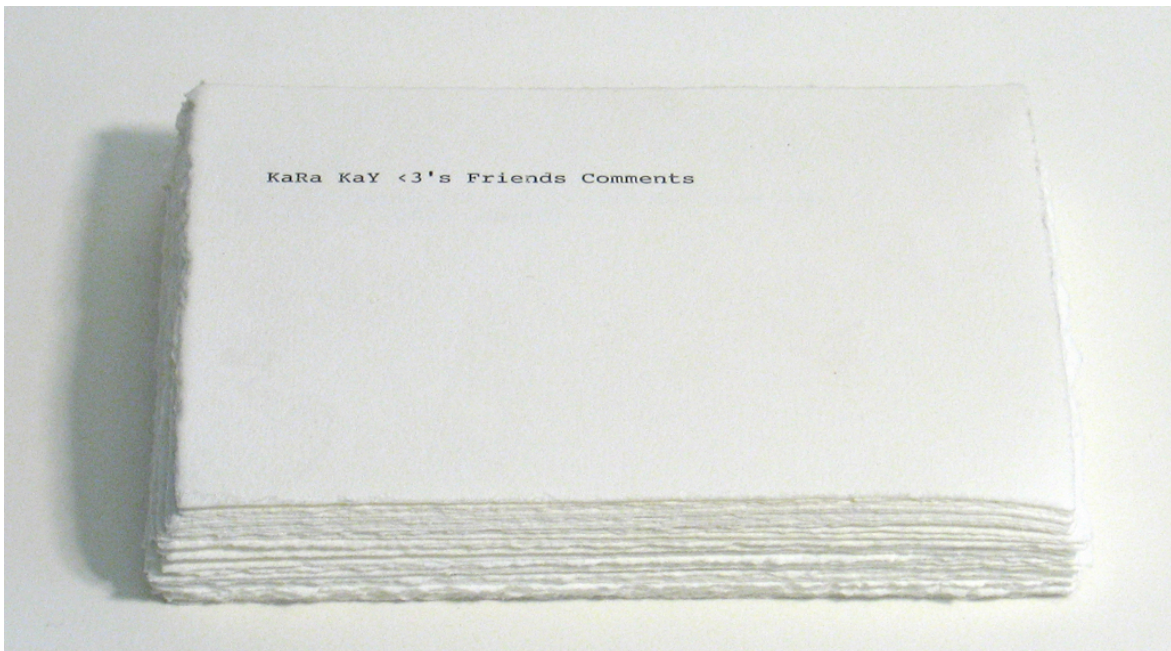


Fig. 7 “KaRa KaY <3’s Friends Comments” 50 typed friends comments, 4”x6” each, 2006

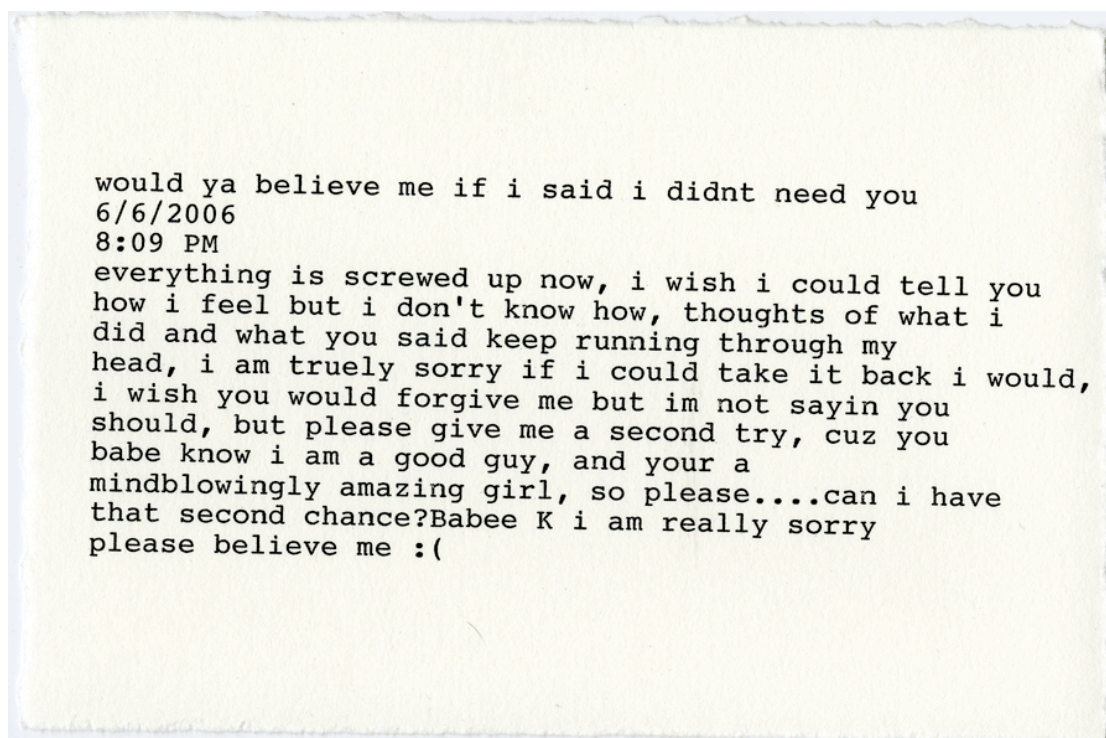


Fig. 8 “KaRa KaY <3’s Friends Comments” (detail), 2006

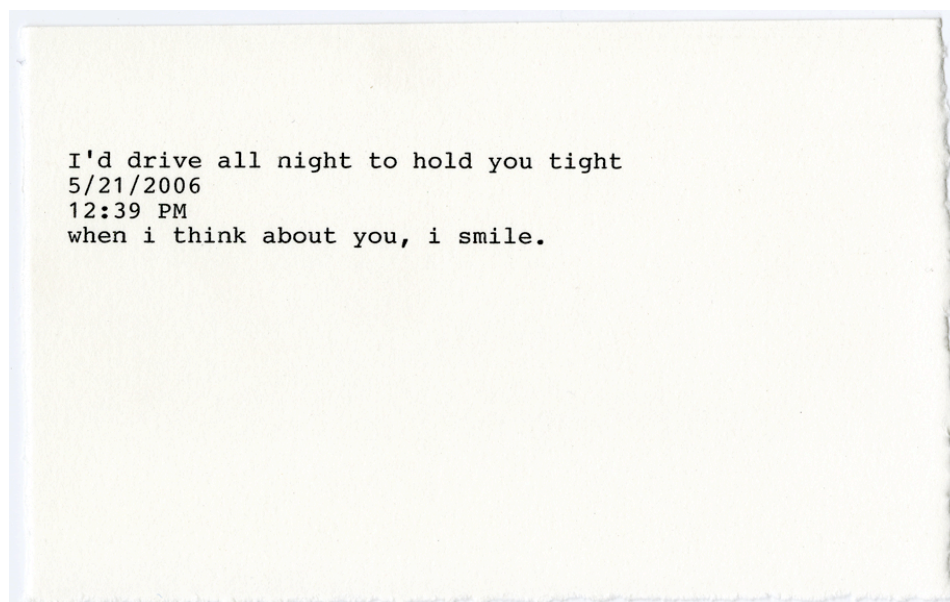


Fig. 9 “KaRa KaY <3’s Friends Comments” (detail) 2006



Fig 10. "From MySpace to Yours" plaque, 7"x9" 2006



Fig 11. "From MySpace to Yours" desk sign, 2"x12"x2" 2006

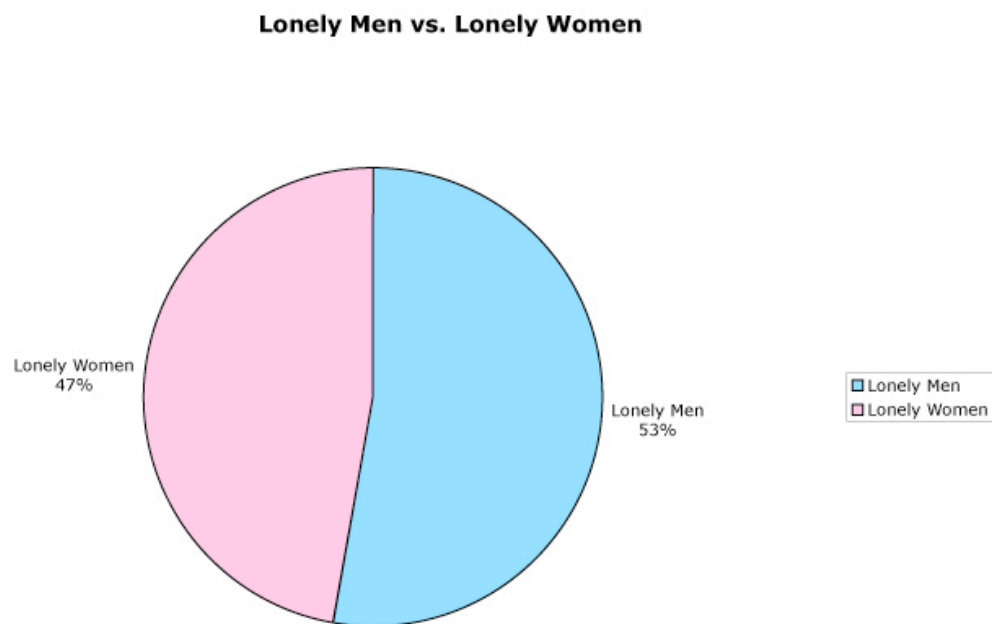


Fig. 12 "Lonely Men vs. Lonely Women" Microsoft Excel graph from collected data, 2006-2007

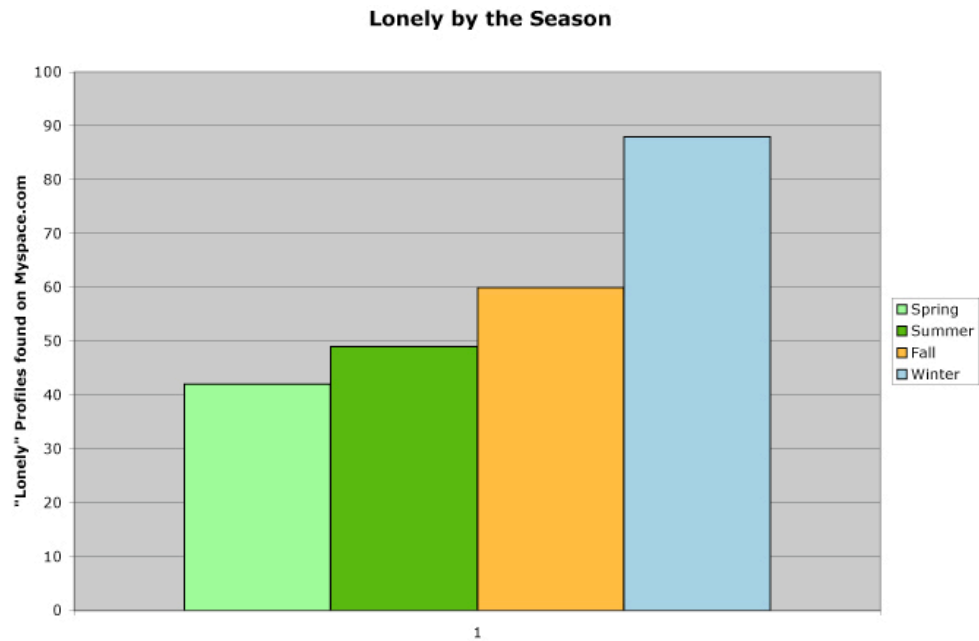


Fig. 13 “Lonely By the Season” Microsoft Excel graph from collected data, 2006-2007

average lonely person

Male
24 years old
United States
Online Now!
Last Login: 3/17/2007

View My: [Pics](#) | [Videos](#)

Contacting average lonely person

Send Message | Forward to Friend
Add to Friends | Add to Favorites
Instant Message | Block User
Add to Group | Rank User

average lonely person's Details

Status:	Single
Orientation:	Straight
Zodiac Sign:	Capricorn
Children:	I don't want kids

average lonely person is in your extended network

average lonely person's Latest Blog Entry [Subscribe to this Blog]
[View All Blog Entries]

average lonely person's Blurbs

About me:
Who I'd like to meet:

average lonely person's Friend Space

average lonely person has 1 friends.

Tom

View All of average lonely person's Friends

average lonely person's Friends Comments

Add Comment

Fig. 14 “Average Lonely Person” www.myspace.com profile created from collected data, 2006-2007



Fig. 15 "Automated Task", drawings, desk, chair, computer, digital animation, dimensions variable 2007



Fig. 16 “Automated Task”, drawings, desk, chair, computer, digital animation, dimensions variable 2007

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